

At the Theatres This Week:-:

ACADEMY OF MUSIC.
Monday, Tuesday and Wednesday nights and Wednesday matinee—George Arliss in "Disraeli."
Friday, matinee and night—Sousa's Band.

LYRIC THEATRE.
Keith Vaudeville, all the week, matinee daily.

BIJOU THEATRE.
Grayce Scott in "The Road to Yesterday," all the week, matinee, Tuesday, Thursday and Saturday.

COLONIAL THEATRE.
Vaudeville.

EMPIRE THEATRE.
Pictures.

VIRGINIA THEATRE.
Pictures.

Big Theatrical Event.

So far as has yet been announced, the principal event of the theatrical season will be the appearance of George Arliss in "Disraeli" at the Academy of Music on Monday, Tuesday and Wednesday nights, with Wednesday matinee. Although the author of the play, Louis N. Parker, has many successful plays to his credit, as, for instance, "Pomander Walk" and the English versions of "Arliss," "Disraeli" and "Chatterbox," he has reason to feel particularly proud of "Disraeli" since it has been one of the unqualified successes of the last few seasons. George Arliss is, however, probably the only English-speaking actor who can interpret and look the part of Disraeli with absolute fidelity to all that is known of that historic statesman, and theatre-going Richmond is most fortunate in being given the opportunity to see this famous actor in so brilliant a comedy.

Sousa's band appears twice on Friday at the Academy, when all who love ringing, swinging marches—and their name is legion—will be able to hear them played by the March King himself. With the band are featured a soprano, a violinist and a cornetist.

At the Bijou, De Witt Newing presents Grayce Scott in "The Road to Yesterday," a very charming play in which Minnie Dupree scored one of the hits of her career. There is every reason to expect that Miss Scott will be particularly happy in the part.

Keith vaudeville at the Lyric, vaudeville and pictures at the Colonial, and the best of motion pictures at the Empire will, according to custom, continue through the week.

George Arliss in "Disraeli."

The first appearance here of George Arliss in Louis N. Parker's comedy, "Disraeli," at the Academy of Music, beginning to-morrow, for three nights and Wednesday matinee, under the management of the Liebler Company, promises one of the most dramatic engagements of the season.

It was a daring purpose for a dramatist to offer as the central figure of a play a famous statesman in a day that is still marked by the vigor and activities of thousands of that statesman's contemporaries. More presumptuous still was the task of endeavoring to win sympathetic regard for a character at a time when the original is most vividly remembered through the constant denunciation and merciless ridicule of one who occupied the journals and caricatures of the whole world throughout the entire period of his public life.

Yet the playwright often seems to rush in where even the historian fears to tread. Benjamin Disraeli, Lord Beaconsfield, has been dead but thirty years. The achievements of the man who made England his gaming table arouse pride in every loyal British heart. The fruits were empty. But the man, the self-made statesman, is still hated by the aristocrat and mocked by the politician.

Louis N. Parker's "Disraeli" might not have been written had not the only actor being available whose art, technique and personality fitted its titular role. It was the personality of this actor, too, that determined the period of Disraeli's life dealt with in the play. In writing the play for Mr. Arliss, it is the bland, quizzical Machiavelli of the Conservative party, the Disraeli of later life, that is dealt with.

Disraeli, the statesman, the author, the wit, is one of the most picturesque characters of modern English history, at the zenith of his powers in the 70's, an old full of color—a little ahead of his time and his associates. Being an advanced thinker and always playing for dramatic effect, this statesman has given the dramatist and his interpreter material that is of great value to the stage.

The great dramatic event of the latter period of Disraeli's life was his acquisition, for England, of the Suez Canal.

In this, as in so many other of his acts, his marvelous presence in foreign affairs was vindicated. When the time for action came, Parliament was not in session, the Bank of England refused to aid him in his design to act on his own initiative, contrary to the provisions of the sacred Constitution. A day's delay would mean that Russia would forestall him. Disraeli turned to his own resource. He advanced his £50,000 pounds sterling.

For dramatic purposes some liberties have been taken with the historic sequence of events. Parker has given the doing, 1875, Beaconsfield three more years of life, that his home life at Hughenden might be offered in delightful contrast with the atmosphere of suspicion and intrigue that



A. NICK'S ROLLER SKATING GIRLS AT THE LYRIC.

pervaded even his private office in the city. The love story, too, has its place, and the shrewd statesman is shown much like Richelieu in Richelieu-Lytle's play, making a man of a young aristocrat that he may be worthy of the heart and hand of a true English damsel.

The production is said to be elaborate scenically and the costumes of the period—the early 70's—lend the play unique qualities. Mr. Arliss's company includes Margaret Dale, Florence Arliss, Violet Fleming, Leila Ranton, Charles Harbury, Henry Carvill, Oscar

ville at the Lyric to-morrow. Their success in Berlin was remarkable, and extended their engagement in the German capital longer than had been anticipated. Aside from the skating proficiency of the individual members, there is marvelous ensemble work by the girls.

The Bison City Four, recognized as vaudeville's best singing quartet, will, in addition to a surprising display of vocal gifts, individually and collectively add a comedy session through the eccentric antics of the



GEORGE ARLISS, AS DISRAELI, ACADEMY, NOVEMBER 17, 18, 19.

Ayde, Dudley Digges, Arthur Eldred and others.

Sousa and His Band.

Sousa and his band will be heard at the Academy Friday, matinee and night. Soloists accompanying the band this season are Miss Virginia Root, soprano; Miss Mabel Gluck, violinist; and Herbert L. Clarke, cornetist.

The program will include several of Sousa's recent compositions, as well as much popular music of the Sousa kind. The composer and his musicians are returning from a successful Southern tour.

Roller Skating Girls at Lyric.

Direct from the Wintergarten, Berlin, six comely young women, each an expert on roller skates, under the name of Nick's Roller Skating Girls, provide what may be termed a roller ballet. The new bill for Keith vaude-

types portrayed by each of these young men.

Ed. F. Reynard, the "ventriloquist with a production," will offer "A Morning in Hicksville." Showing a farmyard and a corner in the country village, an entire playlet is rendered through Reynard's wonderful automatism.

"Her First Case," a farce comedy playlet to be presented by Julia Nash and her company of three people, tells the story of two girls with limited means in search of a career in New York City. With their cash rapidly vanishing an accident occurs and one of the girls, locally disposed, pilots the story to a successful conclusion financially, as well as professionally, the conclusion being reached after many funny scenes.

Fred Watson and Rena Santos, in a succession of new vaudeville ideas in songs, dances and conversation, will

To-Morrow's Spectacular Features at the



Initial American Tour of

Nick's Skating Girls

The Berlin Wintergarten Triumph.

Bison City Four
Eccentric Comedy Vocalists.

Julia Nash & Co.
In "Her First Case."

The Great Richards

Ed. F. Reynard
The Ventriloquist With a Production.

Watson & Santos
Musical Comedy Stars.

Mabel Fitzgerald

1,200 SEATS
AT MATINEES, 25c.

PATHE
WEEKLY.

EVERYBODY IN
FOR THE MATINEES.

Mme. Gadski

City Auditorium THANKSGIVING NIGHT

Prices 50c to \$1.50
WALTER D. MOSES & CO.

VIRGINIA THEATRE

WEDNESDAY, NOVEMBER 19th—THURSDAY, NOVEMBER 20th.
House of Quality Photoplays.

Daniel Frohman Presents

LAURA SAWYER and HOUSE PETERS in a Startling Scientific Detective Play.

"An Hour Before Dawn"

An Astounding Mystery, Introducing the Greatest Marvel of the Age.

ACADEMY—Friday MATINEE AND NIGHT.

SOUSA AND HIS BAND

JOHN PHILIP SOUSA, Conductor.

Will Be Here

Soloists

Miss Virginia Root, Soprano.
Miss Mabel Gluck, Violinist.
Herbert L. Clarke, Cornetist.

PRICES:
Matinee and Evening, 50c, 75c
and \$1.00.

reveal the vaudeville skill that has kept them engaged for years.

An artist of rare wit is Mabel Fitzgerald, who is appearing in America as a singing comedienne by permission of George Edwards, of London. "The Act Beautiful," which is a combination of art and color to be offered by the Great Richards, is one of vaudeville's leading novelties. Richards is a dancer of no mean ability, and the stage settings and costumes revealed in the act have made it a leading vaudeville number.

Pathe Weekly pictures of events of international interest will add their touch of instruction and entertainment to each of the two daily performances, the matinee of which starts at 2:30, and the night performance at 8:30.

Grayce Scott at Bijou.

Showing a desire to give to Richmond patrons the very best there is in the way of theatrical wares, Miss Grayce Scott, who, with her associate players, scored a distinct success last week at the Grayce Scott Bijou Theatre, in "The Third Degree," has chosen as her second offering that idyllic

dream tale, "The Road to Yesterday."

It will be the first time that this story has been told on a Richmond stage. With Minnie Dupree as star, "The Road to Yesterday," when first produced by the Lieblers, scored a distinct success in New York, and enjoyed an uninterrupted and profitable career on the road of more than two years. It was because the public's stamp of approval had been set that Miss Scott chose it as her second selection.

Briefly, "The Road to Yesterday," tells the story of a girl whose dream comes true. The girl, in this instance Miss Scott, has been given much to the pleasing pastime of reading novels. One in particular has so impressed her that its hero becomes very real, at least very real in her dreams. For two acts of the play the dream is unfolded, and in the last act the dreamman, the prince charming, becomes a flesh and blood individual, and—but that's told in the play, and obviously they live happily ever afterwards.

Adding to the intrinsic worth of the play as a purely dramatic production is the fact that the dream shifts the period backwards through time about 300 years into that period when lovers wooed earnestly, when the cavalier wore his sword at his side, when knight

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ACADEMY

To-morrow, Tuesday & Wednesday
Matinee Wednesday.

GEORGE ARLISS

(The Liebler Co., Mgrs.)
In Louis N. Parker's Masterpiece,
DISRAELI

One Year in New York.
Six Months in Boston.
Five Months in Chicago.

Prices: Evenings, 50c to \$2.00;
Wednesday Matinee, 50c to \$1.50.

Coming November 26-27
SPECIAL HOLIDAY ATTRACTION.

THE BIGGEST COMEDY HIT OF THE DECADE

OLIVER MOROSCO PRESENTS
J. HARTLEY MANNERS' GREAT COMEDY.

Peg O'My Heart

Laurette Taylor's Perpetual Success at New York's Cort Theatre,
Where it is Now in Its Second Year.)

GRAYCE SCOTT BIJOU

Week of November 17th

Miss Grayce Scott AND HER COMPANY

Offer

"The Road to Yesterday"

FIRST
TIME
IN
RICHMOND.

DELIGHTFUL,
FANTASTIC,
ROMANTIC,
COMEDY.

MANAGEMENT DEWITT NEWING.

POPULAR
PRICES.

WEEK NOV. 24,
"The Virginian."

MATINEES
Tues., Thurs., Sat.

COLONIAL Week Nov. 17

10—Big Acts—10

Monday, Tuesday and Wednesday.

3—Sylvesters—3
IRISH WIT.

Terese Miller
Musical Stewarts
Cross & Brownell
Two Romans & Doll

10c—ADMISSION—20c
EVERY—DAY—3:00, 7:15 and 9:00.
AMATEURS FRIDAY.

Thursday, Friday and Saturday.

Willard & Bond
"DETECTIVEISM."

Musical Hylands
Seyon & Julene
Camille Jewel
Leach & Wallen

SAME SHOWS.
PRICE.
HOURS.

The Valentine Museum
ELEVENTH AND CLAY STREETS
Hours: 10 A. M. to 5 P. M. Admission, 25c.
Free Saturdays, 10 A. M. to 5 P. M.

The Confederate Museum
TWELFTH AND CLAY STREETS
Open 9 A. M. to 5 P. M.
Admission 25c. Free on Saturdays



GEORGE ARLISS, IN LOUIS N. PARKER'S COMEDY, "DISRAELI," ACADEMY, TO-MORROW, TUESDAY AND WEDNESDAY MATINEE.



JOHN PHILIP SOUSA, SOUSA'S BAND, FRIDAY, MATINEE AND NIGHT.

EMPIRE---Richmond's Busiest Theatre---

An All First Run Program

Monday and Tuesday,
The Two-Act Vitagraph,
"The Trap"
with Harry Morey, Edith Storey, Tefft Johnson and Chas. Humphrey. Here he is ARTHUR JOHNSON, the most popular actor in the "movies" in "The Endless Night." The S. and A. Comedy, "Mandolin Mandell."

Wednesday and Thursday,
The Three-Act Pathe,
"The President's Pardon"
showing ex-President Taft as a "movie" actor.

Friday and Saturday,
The Ladies' Favorite,
Courtenay Foote and Julia Swayne Gordon offer the Two-Act Vitagraph Drama,
"The Fruits of Vengeance"
A big Western Selig triumph is "Big Jim of the Sierras." Lubin presents two more gloom killers in "The Troubles of an Actor" and "The Tramp Police."

Afternoons, 5c. Nights, Adults, 10c; Children, 5c. Daily, 1 to 11 P. M.; Saturdays, 11 to 11.

Cut out this Ad., present same to the box office, Empire Theatre, any performance Tuesday, November 18th, when two people will be admitted for admission price. Watch for the first, "The Country Store"—happy surprise.